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Coastal Jazz



Jazz performances for every mood

by CURTIS SEUFERT

After cancelling their festival in 2020 due to the pandemic, Coastal Jazz returns to present the TD Vancouver International Jazz Festival from June 25 to July 4, 2021. Breaking from the recent pandemic-era tradition of pre-recorded performances, the festival will be streaming artist performances live from several Vancouver venues, as well as hosting several live in-person free and ticketed performances.

Three such Vancouver-based acts include Jasmine Colette and Al W. Cardinal's blues, jazz and

rock duo Blue Moon Marquee, Quincy Mayes and Yuyu Feng's ambient Wawona and soul, neo-folk and R&B artist Tonye Aganaba.

Tonye Aganaba – a new reality

Music has been both a great passion and a crucial means of self-expression for Aganaba. Having debuted semi-formally performing odd gigs in Kitsilano in their teens, Aganaba has since grown into a multi-faceted singer and songwriter, employing a mix of soul, neo-folk and R&B in their music.

Aganaba says the last few years have been turbulent enough to reset their relation-

ship with themselves and their body, and an equally profound change has been found in how they create their music.

Diagnosed with MS in 2015 and suffering an intense car accident in 2017, Aganaba says their album *Something Comfortable* represents a reckoning with a 'new body' and new reality for the artist.

"This album was really about me wrestling with the reality of who I am now. No longer being in my job because of the disability that I have, not being able to have sustainable energy, to be able to do the thing that I love so much," says Aganaba. "It's about me processing these huge

existential questions I'm being faced with, like can you even be a musician now that you have a disability?"

Disability has been a complicated and challenging new reality that has brought with it a new perspective. For Aganaba, being disabled has shed a new light on how systems of oppression interact with one another, and how that fundamentally affects how marginalized people interact with society. It's a perspective Aganaba hopes to bring both to their music as well as their activism.

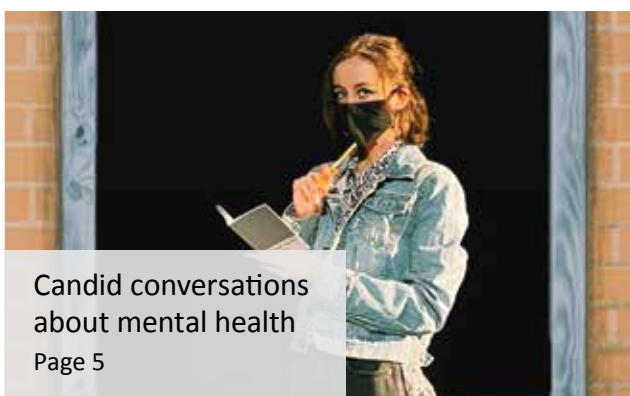
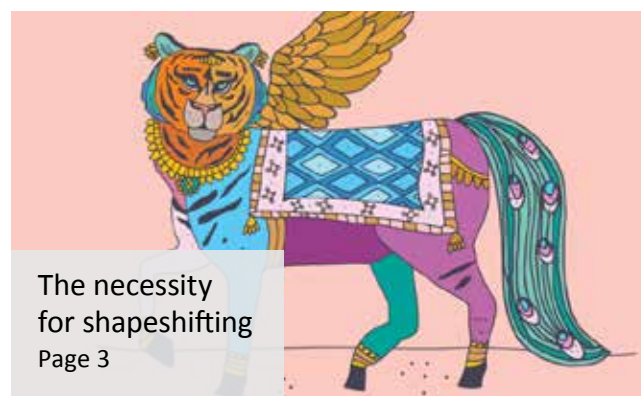
"I don't want anyone to experience the things that I've experienced, or the things that I

know about having MS that are really hard. And [there's] a richness that I have come into contact with by being surrounded by other people who are living with disabilities," says Aganaba. "Without the experience of living in a disabled body, I would have come to it eventually, but it would have taken me a lot longer to understand what it means to be in solidarity with oppressed people."

Wawona – when music calls on instincts

When he met Yuyu Feng at the forward-thinking New School music university in New York,

See "Coastal Jazz" page 3 ➤





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Shapeshifters: the intersection between art and identity

by SIMRYN ATWAL

“For the last 37 years, I’ve shapeshifted in many ways and am finally, for the first time, acting on those strengths,” says Jag Nagra.

Nagra is the featured artist for the Indian Summer Festival running online from June 17 to July 17. Her piece entitled *Shapeshifter* explores the merging of identities into the different social landscapes of life.

As an artist, Nagra had an unconventional start to her journey. After graduating from the graphic design program at the Art Institute of Vancouver, it was through the power of social media that her illustrative work was propelled into the spotlight.

“I took a leap of faith and decided to start a 365-day project where I posted a new photo of my art online every day,” she explains. “I didn’t have an ex-

tensive illustrative experience at that time, but, ever since that project, I’ve been exploring different styles of art. I’m starting to really find my voice and what matters to me.”

“There was always the fear that the market will be gentrified, so we are trying preserve the history and legacy. We are looking at things from an art- and culture-based lens,” she says. “Some of

cross-societal norms. She has drawn pieces with women wearing saris and Nike high tops and Indian women with tattoos. “I like to draw my characters as brown skinned because it’s not

conciliation between identities. “The piece I created is part tiger, part horse, part falcon and part peacock creature. I chose each of the animals because I wanted an amalgamation of

“Through art, I found myself. Growing up I didn’t have a huge connection to my South Asian roots, but through my work I get to embrace my heritage.

Jag Nagra, artist

One thing evidently important to Nagra is preserving her culture and community using visual design. Her work as creative director for the Punjabi Market Regeneration Collective culminated in public art installations to revitalize this social space.

the things we think about long-term is how do we beautify the space so people can tell that this is a place of significance for the community.”

Her work with the Indian Summer Festival is an extension of this passion. As a platform for other South Asian artists, it holds a space for audiences to explore their own interactions with marginalization and the different facets of human nature.

Carving out a space

Amplifying the voices of intersectional artists is vital to represent the diversity of human experience in the art world. However, being heard as a minority community is no easy feat. “The South Asian community in Vancouver is very small. I hope we can carve a space for ourselves here,” says Nagra. “We have to fight even harder as people of colour to break out into the art scene. But we have something our counterparts do not – our unique cultural perspectives.”

Nagra’s art showcases this by exploring the themes of East meets West and challenging

really shown in mainstream art. It’s not really celebrated. Even in our culture, there is a problem with colourism. I really want to break that cycle,” she adds.

Introspection through art

The *Shapeshifter* piece showcased at the Indian Summer Festival blends together Indian motifs, rich colours and Hindu mythology to examine the rec-

their strength. Whether it is the peacock’s tail with all its beautiful colours or the fierceness of the tiger,” Nagra explains. “I want the audience to think about the strengths they themselves carry, how it morphs and transforms through life.”

As a queer Indian women, Nagra has had to traverse questions of self and adapting her personalities to her surroundings. Growing up as one of a handful of Indians in her school, she didn’t get a lot of exposure to her traditions and cultural customs. However, artwork has given her that opportunity.

“Through art, I found myself. Growing up I didn’t have a huge connection to my South Asian roots, but through my work I get to embrace my heritage,” she says. “It’s like a new world that I’m just learning about. Just seeing the intricacies in the traditional Indian artwork and the vibrant colours I feel fiercely proud of the rich history we have.”

For more information, please visit www.indiansummerfest.ca



▲ *Shapeshifters* is about the amalgamation of various strengths.

Photo courtesy of Indian Summer Fest



▲ Jag Nagra explores and challenges cross-societal norms.

Photo courtesy of Indian Summer Fest

► “Coastal Jazz” from page 1

Quincy Mayes says that they both had an open-minded approach to music and composition.

“When you’re working with vocal and piano, it can be easy to kind of fall into roles, like the pianist is the accompaniment and the vocalist is the one who’s leading a melody. But I feel like in the music that we’ve written so far, there’s kind of a subversion of that. Sometimes the human voice is treated as more of a supporting, harmonic role, for example,” says Mayes.

This subversive approach has led to a kind of reverse engineering of the songwriting and production process in this latest performance. The result

is a musical set that is, in a way, produced in real time, with the more acoustic elements being performed and improvised in real time, backed by more pre-recorded but nonetheless mutable electronic production.

“[There’s] this very manual, modular way of playing with sounds. I think how we both play music is in thinking about how a well-produced song can be emulated in a live performance,” he says.

For this duo, the goal is to create something essential and natural, music that is easy to connect with on an instinctual level.

“Something that’s very important is...conveying feelings in a really direct way, but maybe using unconventional means to do that. Maybe music harmonies that people haven’t heard, but trying to create emotional responses that are fairly simple and straightforward,” says Mayes.

Blue Moon Marquee – from the source to modern days

Colette met Al Cardinal through Alberta’s punk and metal scene years ago and says the two have continued to share similarly evolving musical curiosities over the years. Despite the stark difference between that scene

and Blue Moon Marquee’s current blues, rock and jazz sound, in a way Colette and Cardinal’s shared move back to rock’s roots makes sense.

“You just dig back to where the metal came from, where rock and roll came from, where boogie came from and it all comes from the blues, all of it. So that’s

like the, it, it was, it just felt right to kind of go back and tap the source,” says Colette.

Blue Moon Marquee employs a range of genres and influences, but perhaps most pertinently, the duo – following from Cardinal’s heritage as Cree-Metis and Colette’s First Nations stepfather – draws another source of inspi-



▲ Jasmine Colette and Al Cardinal aim to strikes a balance between more contemporary and political lyricism, without forgetting to have a good time.

ration from Indigenous folklore. Their song Black Mamba represents an example of interpreting said folklore in a modern context.

“It’s inspired by a Lakota prophecy from a Lakota-Sioux man called Black Elk. It’s a very old prophecy of a big black snake that will crawl through the land and poison the water. Of course, a lot of people kind of take that to mean pipelines,” says Colette. “So, we ran into that and we were very inspired by that [prophecy] and also by the current events.”

That said, the duo strikes a balance between more contemporary and political lyricism with a sound that is focussed on having a good time.

“Sometimes the audience just wants to come out and have fun and they’re pummelled by the news and all the distressing stuff that’s happening,” says Colette. “[Our music] might have a groovy vibe to it but have deeper stories behind the lyrics. But they can read into that if they want, or if they need to just shake tail feathers and be entertained then that’s great as well.”

For more information on the festival and the artists, visit www.coastaljazz.ca



▲ Wawona features pianist/composer/producer Quincy Mayes and vocalist/producer Yuyu Feng, who is from China.

Photo courtesy of Coastal Jazz

Photo courtesy of Coastal Jazz

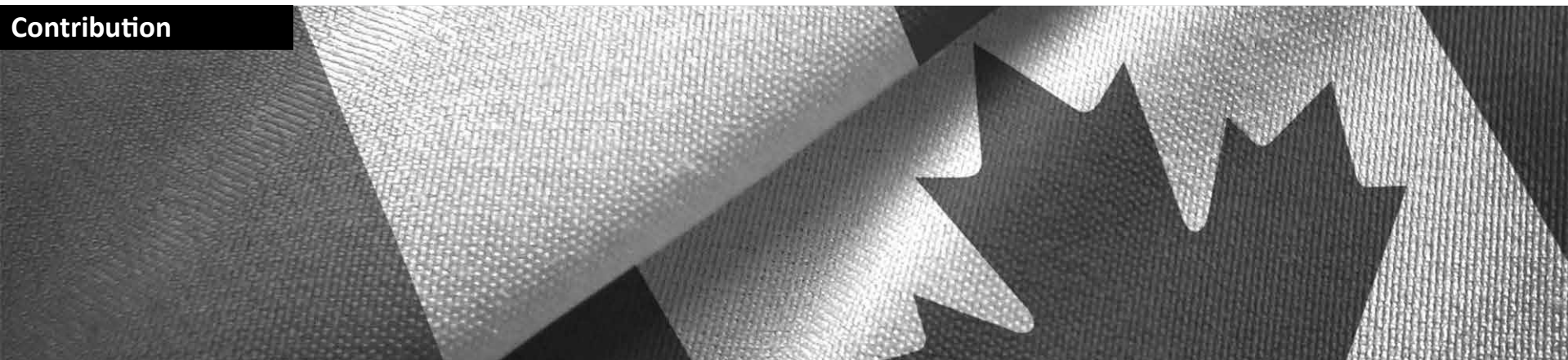


Photo courtesy of Senate of Canada

Contribution

Apology to Italian Canadians will help community heal

Canada is home to approximately 1.6 million Canadians of Italian descent. For more than a century, thousands of Italians – including my parents – have chosen Canada as their new home; a safe haven with endless opportunities, where the rule of law prevails and where diversity, inclusion and equality converge. From far and wide, Italian Canadians have contributed to Canada’s cultural landscape and economic vitality.

Unfortunately, our community’s history is also tainted by one particular event that took place some 80 years ago during the Second World War.

It was June 10, 1940. In response to the news that Italy was joining Nazi Germany’s war efforts, a resolution was unanimously adopted by the House of Commons and the Senate of Canada confirming our nation’s support to France and the United Kingdom.

That very same day, in an address to the nation, then prime

minister William Lyon Mackenzie King officially declared war on Italy and stated:

“The Minister of Justice has authorized the Royal Canadian Mounted Police to take steps to intern all residents of Italian origin whose activities have given ground for the belief, or reasonable suspicion that they might, in time of war, endanger the safety of the state, or engage in activities prejudicial to the prosecution of the war.”

Suddenly, 31,000 Italian Canadians became enemies of the state. Around 600 men were taken from their homes and sent to internment camps without due process because of their Italian heritage. They had not committed a crime, and yet, their civil liberties were suspended and they found themselves imprisoned. Some stayed for months, others for years. Families were devastated and children found themselves without their father.

The suffering was far-reaching, and the repercussions

extended far beyond those individual families directly impacted by this hostile policy. These events had a domino effect on many facets of the lives of Italian Canadians, both personal and professional. Many in the community were subject to hostilities, violence, baseless discrimination and verbal abuse. Many entrepreneurs lost business, patrons, and revenues; others lost work and the ability to provide for their families.

This is a very sombre event in our country’s history – one that our history books too often ignore.

On May 27, 2021, Prime Minister Justin Trudeau, on behalf of the Government of Canada, issued a formal apology for the internment of Italian Canadians during the Second World War. This was a welcome event and I thank the federal government for recognizing the consequences – emotional, physical and financial – of that shameful and unjust policy.

The internment camps have had an intergenerational impact on families and individuals and, in my view, has also contributed to the way the Italian community is too often wrongfully perceived and depicted in the media and on screen.

For the families of those who were interned and for the Italian-Canadian community, the

apology will help in our collective and individual healing. For some, it may not provide full closure, but I hope it will serve as a reminder of how mistakes from our past can shape our present and influence our future. Let this be a lesson for future generations and a call to action to always do better, be just and call out and abstain from any form of discrimination.

Despite the hardships and the injustices, Canadians of Italian descent are a resilient people and I am proud to be a member of the community. As we celebrate Italian Heritage Month this June, I recognize the significance of the government’s apology and pay tribute to Italian Canadians, past and present, who have and continue to contribute to our country’s rich cultural mosaic.

Senator TONY LOFFREDA represents the Shawinigan region of Quebec



▲ Senator Tony Loffreda.

Photo courtesy of Senate of Canada

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Ripple effect: Mental wellness during COVID-19 lockdown

by VICTOR VAN DER MERWE

Breakwater, written by playwright Valerie Methot and a youth group from Some Assembly Theatre Company, follows six youth who face the effects of isolation and mental health struggles from a symbolic world-wide flood. This worldwide flood was something that was added to the narrative.

“The flood wasn’t always the story, it was discovered at the very first group scriptwriting workshop that we had in early November,” says Methot. Some Assembly Theatre Company along with Roundhouse Youth Theatre Action Group (RHYTAG) will be presenting a new digital play, *Breakwater*, on Wed. June 30, with additional shows July 8 and July 11.

Pre-pandemic workshops

The project was originally called *The Ripple Effect of Self-talk*, started in a pre-pandemic world. Methot had been having conversations with a diverse group of young people about their personal mental health. It was clear to Methot the new play would focus on youth mental health,

and that strikes a chord with me,” she says. The tenacious spirit of everyone involved was tested because of the lockdown and the pandemic. Along with losing some of their funding, they also lost access to the Roundhouse Community Center because it was set up as an emergency center.

During their brainstorming workshops, it became clear to Methot that water was used in a variety of ways when discussing mental health with her group of youth collaborators. This made it a very easy choice to make water a symbol for COVID-19. “It is more tangible. If water gets on you it is going to affect

“ It is more tangible. If water gets on you it is going to affect you immediately. It is more relatable and it is more visual.

Valerie Methot, playwright

“It was really sad for us because we did not know if the project would continue to move forward,” says Methot. She did, however, continue to speak to the young people that were a part of the project, and it became clear that with the pandemic, their mental health was just placed under more strain and that a play like *Breakwater* was more needed than before.

you immediately. It is more relatable and it is more visual,” she says. Instead of having to deal with a virus, the characters in the play can not leave their apartment because there is a flood outside. With no live shows anywhere in the cards for 2020, some funding resources started to go away. Regardless of

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▲ Breakwater, a multimedia theatre production, follows six youths facing isolation.



▲ Playwright Valerie Methot.

especially since there still seems to be a stigma surrounding youth and mental health. “I still hear some people say, ‘Oh, they should just get over it,’ or ‘They are imagining things,’ or ‘They just want attention,’

“I still had conversations with young people on the phone and on Zoom. A lot of vulnerable youth find it challenging to communicate virtually,” says Methot. The conversations carried on in any way they could, but the creative process paused for a while during the pandemic. However, in November 2020 the group could once again meet in person as long as the new safety protocols were followed. Once back together the group made up of youth and industry professionals were able to successfully create *Breakwater*.

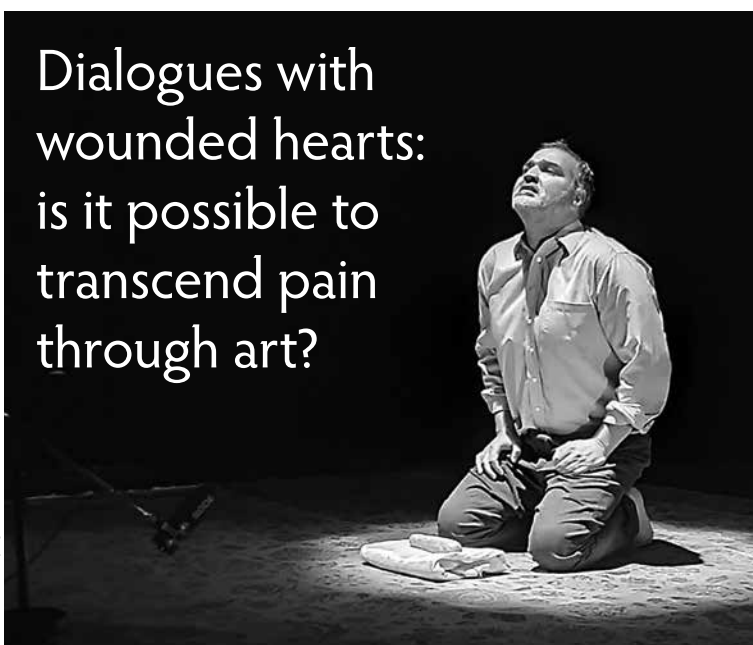
Breakwater

Methot feels it is time communities start to listen to young people when they want to talk about their mental health, and so the original idea of the new play started to take shape. However, when the pandemic hit, everything changed.

these set backs Methot and the Some Assembly Theatre Company kept moving forward with the project. “BC Arts Council and the City of Vancouver started new funding programs. We were able to get funding from them, and they are a big reason why we were able to move forward,” says Methot. Along with funding from other sources like Click Foundation, Telus, Vancouver Port Authority Roundhouse Community Arts and Recreation Center, the digital play found new life. A few struggles had to be overcome, but nothing it seems could stop this story from being told. “At the end of January, we started our rehearsals. Thankfully, we had our safety plan in place and we were able to make it happen,” says Methot. For more information, please visit www.someassembly.ca.

Dialogues with wounded hearts: is it possible to transcend pain through art?

Photo courtesy of Indian Summer Fest



by RAFAEL ZEN

The pandemic offers people the opportunity to heal the inner landscape of the human soul, says Anosh Irani, a Vancouver-based author. Irani addresses the human subterranean in an online hybrid between a play and a film, creating a space for conversation with the audience at the 2021 Indian Summer Festival (July 15–17).

"I always write about characters who are wounded," says Irani.

The film/play asks important questions to its viewers: Is it possible for someone to transcend pain? And also – can wisdom be found in pain?

What disturbs?

Living in Vancouver since 1998 and teaching Creative Writing in the World Literature Program at Simon Fraser University, Irani's works have been nominated for prizes like CBC Radio's Canada Reads, the Ethel Wilson Fiction Prize, the Governor General's Literary Award and the Dora Mavor Moore Awards.

Now, the author premieres a new work at the 2021 online edition of the Indian Summer Festival. Called *Transcendence*, the piece sits in the space between theatre and film, directed by Lois Anderson and featuring powerful performances by Munish Sharma and Laara Sadiq.



Photo by Nirmla Shah

▲ Anosh Irani's *Transcendence* – a play, film and provocation – explores the human subterranean and the answers that may lie with the spirit guides who live among us.

On the virtual stage, characters will confront the answer in three monologues.

"*Transcendence* comprises three monologues from my previous plays," says Irani. "These wounded individuals will speak directly to the viewer, and in doing so they create a space for conversations."

From a recent reading of *Ezekiel's Scorpion*, Irani reveals human interactions burned into his memory from youth which still remain as a contemplating adult passing by in his vehicle seeing humans "waiting to be touched."

"We humans do not deserve to have a sense of touch," says Irani, reading Ezekiel's *Scorpion*. "The pandemic is telling us that."

After the *Transcendence* presentation, a live discussion will follow a recorded 15-minute piece. To the writer, *Transcendence* cannot be viewed in isolation because it is linked to participation, to the live conversation – making the audience involved in the answering of those questions about pain.

Indian Summer Festival 2021

Showcasing the recent pandemic, the Indian Summer Festival encourages a focus on healing wounds. The 2021 Indian Summer Festival, its eleventh edition, strives to be a loving and fierce space for art production, with curatorial selection of works that aim to dismantle walls, to play with ideas and to provoke necessary dialogues and debates within the Vancouver community.

"[Now is the time to] transform from being wounded to healing," says Irani recently to the Georgia Straight.

Addressing the collaborative production, Irani says *Transcendence* explores the human subterranean and the answers that may lie with the spirit guides who live among us.

"The word subterranean suggests something that is secret, hidden, concealed. This takes me back to the wounds within us," he says. "They are below the surface, deep; however, during the past year, since we have been forced to isolate, there has been a lot of self-examination as well."

Presenting acclaimed international and local artists, connecting Vancouver to itself and the world, the Indian Summer Festival offers audiences multi-arts experiences curating through a South Asian lens, centering the work of culturally diverse artists.

The programming offers works from across literature, music, visual arts and the performing arts. Due to COVID-19 restrictions, this year the event will be held in a virtual form, including hybrid features and immersive elements to bridge the gap in human connection.

Following the launch of *Transcendence*, Irani and Anderson will join ISF's artistic director Sirish Rao as well as guest luminaries from the literary and theatre world in a conversation about the act of transformation.

"So, the wounds that were deep within us have moved more to the surface," says Irani. "And it can be overwhelming."

Irani has his works translated into 11 languages and has four critically acclaimed novels. ✍

For more information, please visit www.indiansummerfest.ca

Vox.Infold – music as a 4D experience of space and dimension

by XI CHEN

Co-presented by the Coastal Jazz Festival, the Indian Summer Festival and Lobe Studio, Vox.Infold is a special music project that transforms enchanting vocals into an immersive sound experience with the latest sound technology.

“It is called 4D spatial sound. The studio [at Lobe] is equipped with speakers in the ceiling and under the floor. The floorboard will vibrate with sounds. Anything I listen to in that space, I just want to close my eyes, it is so mesmerizing for the ears,” says Ruby Singh, lead musician behind Vox.Infold.

A rare sound experience

Lobe Studio is one of three permanent studios in the world and the only one in North America with an integrated 4DSOUND system.

4DSOUND technology enables the production of sound holograms, thus creating an immersive sonic environment for the listener to experience spatial depth and dimensionality in all directions and from any perspective within the sound field.

Singh says the project was born out of his love for vocals and finding a space where musicians can co-create. When he brought together his favourite



▲ Ruby Singh, lead musician behind Vox.Infold.

vocalists in B.C., such as Dawn Pemberton, Inuksuk McKay, Russell Wallace, Tiffany Ayalik, Tiffany Moses and Shamik Bilgi, the dynamic group managed to record the piece at Western Front

last year despite the obstacles caused by the pandemic.

Using traditional and emergent sonic practices to create compositions that evoke the spectrum of human emotions, the perfor-

mance is a reminder that voice is an adaptation of the activity most fundamental to existence/breathing and how people are connected to their atmosphere through it.

The project expresses Singh’s long-term belief in all his works – that the underlying message is about connection.

“I would like folks to feel connected with themselves, with each other, with the natural world, with the supernatural world and with everything that is beyond our world,” he says.

A multi-disciplinary artist

Crossing the boundaries of multiple disciplines of music, poetry, visual art, photography and film, Singh’s artistic expressions usually engage with mythos, memory, identity, justice and fantasy.

“I love understanding the world through myths, and that is how my world view has come to shape. Growing up on the West Coast here that has so many great myths about the land and our relationship to the land, I found that inspiring,” he says.

Of Indian heritage, Singh is the first of his family born in Canada. Growing up with Bollywood films at home, Singh has loved creativity since he was little and got into theatre and poetry as a teen and later also found his love for photography and music.

With mixed influences, Singh says all of his projects represent

different parts of him, in a world of complex identities and cross-cultural hybridity.

“I have this project, Blue God and the Serpent. We were particularly looking at the incarnation of Vishnu. Jhalaak really spoke to my love for hip-hop and poetry, and the idea of looking at these Sufi poems and see how I can interpret them through rhythm and rhyme,” Singh says.

Jhalaak was Singh’s Sufi-hip-hop project last year. It combined powerful sounds of Qawwali (devotional Sufi music from Pakistan and India) with western hip-hop and EDM.

Seeing creativity as a constantly evolving cycle, the artist keeps experimenting with new ideas. He also just released a new ambient album on June 18, Polyphonic Garden. It is an audiovisual project that was inspired by nature on the West Coast.

In addition to his artistic pursuits, Singh is also an educator, teaching music and music production in the community.

“What sustains me as an artist is that I am intertwined in the community. I am engaged and embedded and it feels great. I am extremely grateful,” he says.

Vox.Infold will run at The Lobe Studio from June 23 to July 4. To find out more, please visit www.coastaljazz.ca www.rubysingh.ca



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June 22–July 6, 2021

Cultural Calendar

by SIMON YEE
CONTRIBUTING EDITOR

The summer is finally here and with B.C. moving to step two of the B.C. Restart Plan, we are able to travel around the province recreationally! So feel free to go out, travel and enjoy the natural beauty of our province. But there’s also time to enjoy a few activities online as well. It’s been a long 15 months getting from there to here, so whatever you do, make it great and have fun!

Rivers Have Mouths
June 12–Sept. 12
www.solidarity2021.ca

Rivers Have Mouths, an Indigenous and Chinese Canadian joint art exhibition on display at the Dr. Sun-Yat Sen Classical Chinese Garden, focuses on intergenerational dialogue and public education on wellbeing and recovery through art, history, knowledge and culture and was born out of a desire to call attention to the interconnected histories and lived experiences both groups have shared on the unceded territories of the Musqueam, Squamish and Tsleil-Waututh peoples. For artist and event info, check out their website.



▲ Weaving by Angela George.

National Indigenous Peoples Day – Who We Are Film Series
June 21–July 4
www.viff.org

The Vancouver International Film Festival and the Museum of Vancouver will be commemorating Indigenous History Month with the *Who We Are* film series, celebrating Indigenous voices in cinema, showcasing strong engaging stories from First Nations, Métis, Inuit and Maori filmmakers while showing the beauty, complexities and vibrancies of Indigeneity around the globe. There will be five films sharing universal hard truths that deviate from trauma based narratives, but explore the themes of: healing, resiliency, joy, laughter, pain and community all woven throughout as a singular curation.

Vancouver International Jazz Festival
June 25–July 4
www.coastaljazz.ca

The Vancouver International Jazz Festival will celebrate its 35th edition this summer, presenting a modified 2021 Festival with a program of over 100 virtual events as well as small in-person audiences to indoor concerts at two venues: Performance Works and The Ironworks. The 2021 Festival includes performances by British Columbia’s plethora of talented artists; streams from New York, Chicago,

Philadelphia, Amsterdam and Paris; free online workshops; club performances; talks and a continued partnership with North Shore Jazz. For more information, check out the festival’s website.

Interior Infinite
June 25–Sept. 5
www.thepolygon.ca

Interior Infinite, an exhibit at The Polygon, brings together an international group of artists whose works span photography, video, performance and sculpture. Predominantly featuring portraiture, with an emphasis on self-portraiture, the exhibition focuses on costume and masquerade as strategies for revealing, rather than concealing, identities. Across these works, disguise functions as an unmasking, as artists construct their own images through adornment in order to visually represent embodied experience, memory and understanding.

Imperfect Offerings
June 26–Aug. 22
www.richmondartgallery.org

Imperfect Offerings features new commissions and past works by three B.C. artists with a ceramics practice: Jesse Birch, Naoko Fukumaru and Glenn Lewis. The works presented embody both function and beauty. Selected pieces recall the artists’ hands that made them, foregrounding the tactility of creating, rebuilding and healing. The exhibition’s core themes resonate with our collective journey through the COVID-19 pandemic, highlighting recovery and a careful return to sociality. Several of the pieces are also functional pieces of pottery, meant to be used to serve tea or share food and drink. Each featured artist has a unique connection to the rich history of pottery in British Columbia, which was influenced by the revolutionary studio pottery movements of renowned Japanese potter Shōji Hamada and British ceramicist Bernard Leach.

Autumn Strawberry & Hastings Park
June 26–Aug. 28
www.surrey.ca/artgallery

The Surrey Art Gallery will be unveiling two exhibitions for the summer: multimedia artists Henry Tsang’s photographic exhibit on Hastings Park during World War II and Cindy Mochizuki’s installation exhibiting life on Japanese Canadian farms in the interwar period. Roughly 8000 Japanese Canadians were marshalled and detained at Hastings Park prior to being sent to internment and labour camps throughout Canada. Tsang uses camera and projection technologies in unexpected ways to illuminate forgotten images and histories. Mochizuki’s installation weaves together a series of short vignettes imagined through a 60 minute hand-painted and digital animation projected onto the Gallery’s walls and screens. Visitors will see life on these farms – women pickling, children polishing chicken eggs and men picking berries. Mochizuki combines real with imagined characters and storylines in keeping with her art practice of historical re-creation.



▲ Cindy Mochizuki, Autumn Strawberry, 2021, animation still.

Canada Day at Home
July 1, 10 a.m.
www.stevestonsalmonfest.ca

Like many Canada Day celebrations, many are being held virtually. The Canada Day at Home interactive online program provides residents an opportunity to mark the occasion in ways that reflect their own values and beliefs. The event is organized by the City of Richmond in partnership with the Steveston Salmon Festival, an annual event rooted in history and heritage that provides an opportunity for people to come together in a display of community spirit. This year’s Canada Day at Home line-up includes opportunities for the whole family to

participate. The July 1 event will kick off with a Digital Parade at 10 a.m., which will be streamable from the City of Richmond YouTube channel and their homepage. Check out their website for more information.

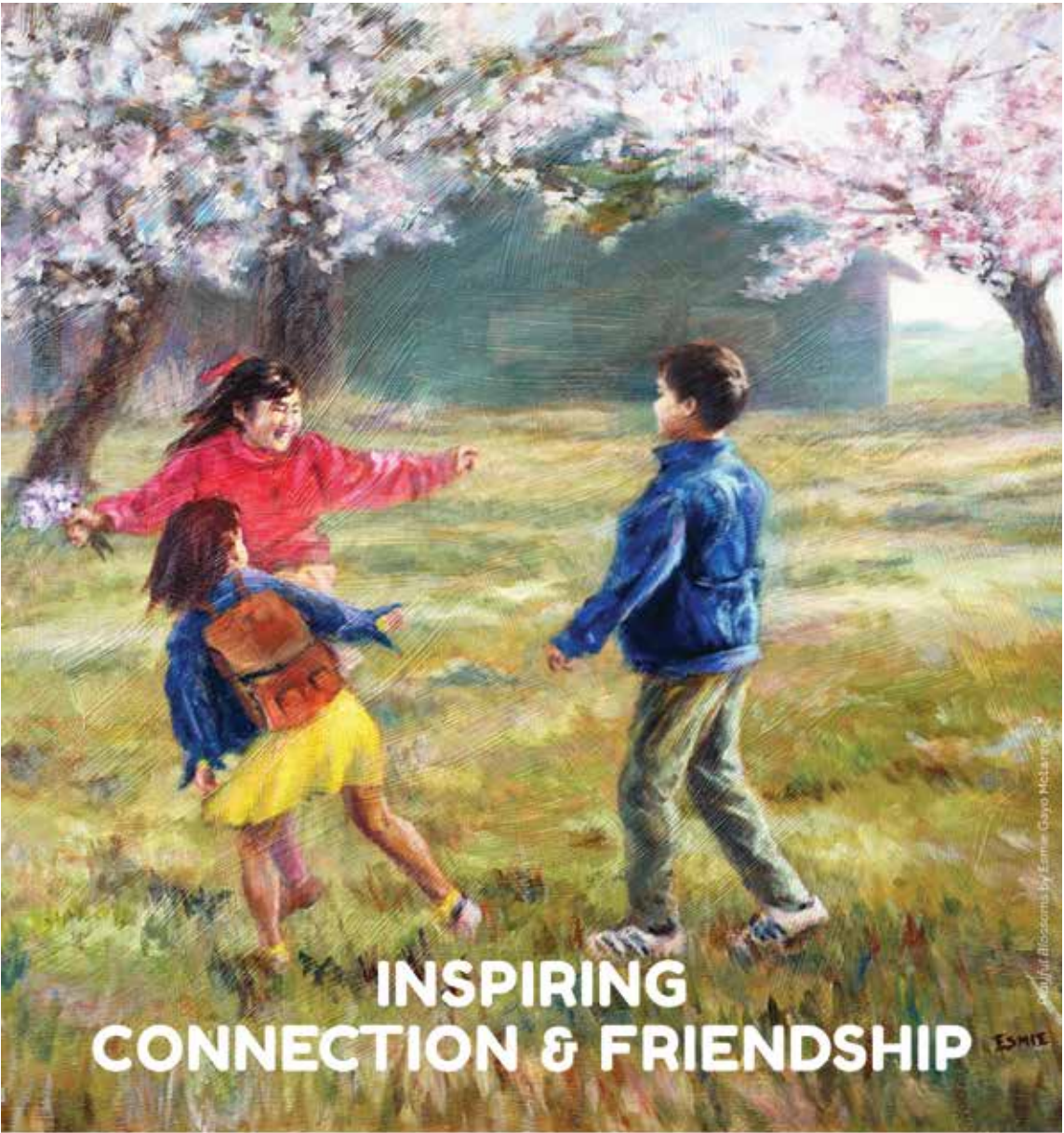
Golden Spike Days Virtual and Drive Thru Festival
July 1, 11 a.m.–7 p.m. (Drive Thru) & July 1–4 (Virtual)
www.goldenspike.ca

The Golden Spike Days Festival is one of the oldest and longest running family events in B.C. commemorating the construction of the Canadian Pacific Railway line and its arrival at the original western terminus in Port Moody

where the last spike was driven. The Drive-Thru event on July 1 will feature family friendly entertainment, food offerings and more at the Port Moody Recreation Centre. The virtual event will showcase arts and cookery demonstrations, fitness and children’s activities. Check out the Golden Spike Festival website for more information.

Dancing on the Edge 2021
July 8–17
www.thedancecentre.ca

The 2021 festival features a diverse, exciting lineup of more than 30 online and live stage performances by leading artists from all across the country. The program includes specially curated digital programming with recorded online performances, premieres of dance films, and dance discussions. There will be outdoor live performances in the Firehall Courtyard (for very limited audiences with full COVID-19 safety precautions in place) and theatre performances with limited capacity if public health regulations permit (at the Firehall Arts Centre Theatre). Throughout the fest, audiences will be able to experience scheduled performances online as well as live on-stage.



“Inspired by sakura blooms and shrieks of spontaneous play, *Playful Blossoms* pays homage to children’s ability to easily accept others and forge friendships. Perhaps unencumbered by discrimination and fears, they readily initiate play with newcomers. With energetic brushstrokes and soft Spring colours, I aspire to encourage connection with others and inspire new friendships.”

Esmie Gayo McLaren

Let’s Stop Racism in Our Community
the CDI.ca/resources

